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MAXIM COVER GIRL CANADA

Meet the winner and first runner-up of our contest



ON THE COVER

Chase Carter wears a jacket by Guess, jeans by Chrome Hearts, and earrings by Bonheur Jewelry. Photographed by Gilles Bensimon.

bijan Women!

Limited Edition
Diamond & Sapphire
Daisy Cuff Bracelet
and Matching Earrings



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UNIQUE

Possessions

Text by KEITH GORDON



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AMERICAN POWER

Harley-Davidson is among the most iconic brands in America, but that hasn't led the company to rest on its laurels. The recent addition to its lineup is the Fat Boy 114, starting just north of \$20,000. For this price, riders get a 114-cubic-inch Big Twin engine attached to a six-speed cruise drive for smooth gearshifts. The new two-wheeler continues the Fat Boy tradition, offering a comfortable ride for long adventures while maintaining the power, noise, and attitude one has come to expect from the king of the road. Yet no one wants to pull up next to an identical bike at a stoplight, and that's where the Germans come in. Rick's Motorcycles in Baden-Baden, Germany, is one of the world's top Harley dealers and customizers. Its variation of the Fat Boy, seen here, features altered fenders, wheels, tires, controls, and even a new exhaust system, improving both performance and style. It'll cost more, but you can't really put a price on having a bike that is truly yours and no one else's.

ITALIAN OBSESSION

As luxury Italian footwear brand Fratelli Rossetti celebrates the 50th anniversary of its Brera—the shoe that introduced the iconic tasseled loafer to the world—the label is shining a new light on its bespoke potential, as shown in the quilted patent leather example below. Thanks to a proprietary Toledo technique that allows for almost limitless customization, the Brera may be rendered in nearly any color or finish imaginable. The process begins in workshops just outside Milan, where artisans apply color to unfinished white leather, then brush on waxes to achieve a polished finish. The result, which interested customers can order at the Fratelli Rossetti boutique in Milan or New York, is an extraordinary pair of shoes that is impossible to replicate.



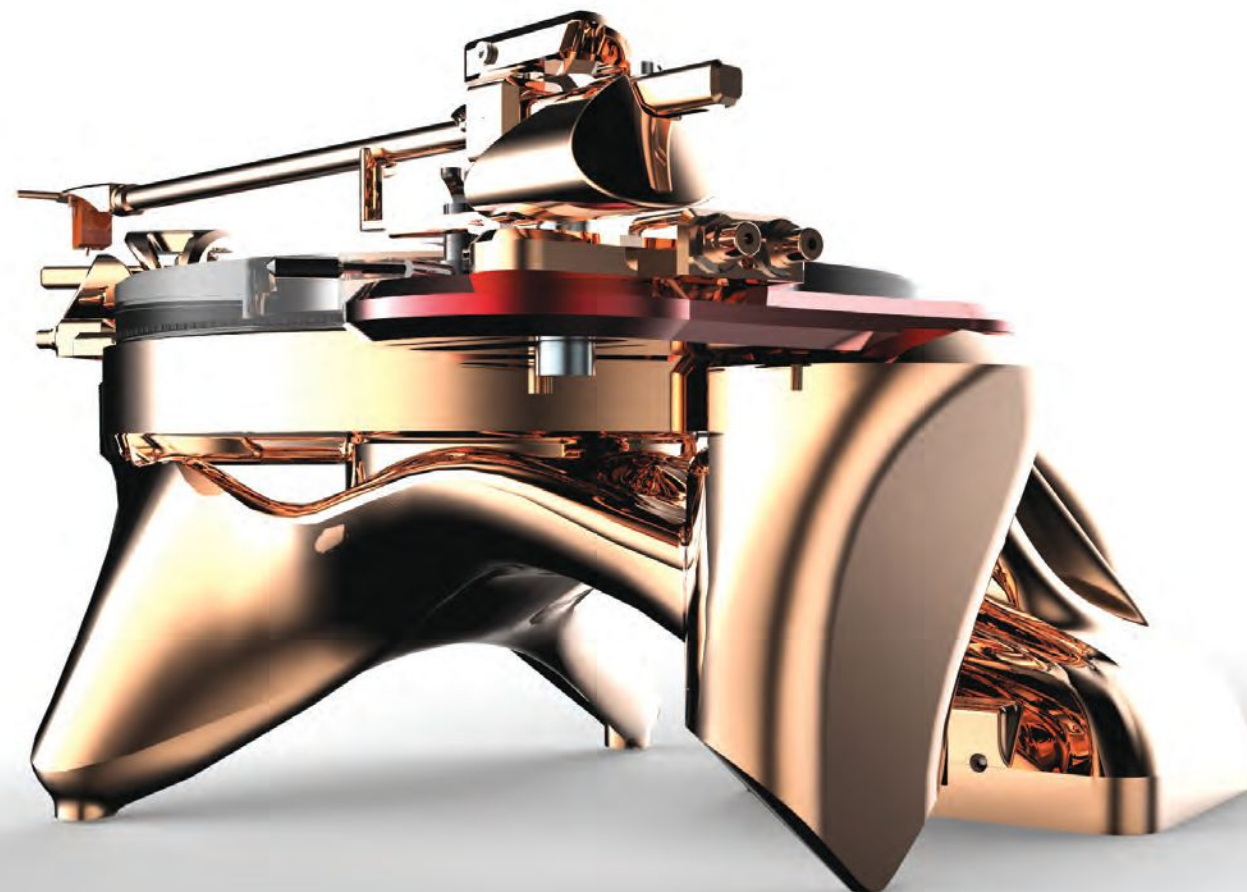


ABSOLUTE PRECISION

Even in the highly competitive world of watchmakers, Ateliers deMonaco stands out for its eye-catching yet refined designs. This holds true for the Tourbillon Répétition Minute, seen here in the Carré d'Or Squellete model in 18k rose gold. The movement on the watch is entirely hand-engraved, while 18k gold weights act as regulators for the Grand Tourbillon, a proprietary technical achievement that was made in-house. As with all deMonaco watches, the back gets the three-dimensional engraving the company has made a signature aspect of its timepieces. Seeing one will be a rare occasion, as the Carré d'Or Squellete is limited to just eight pieces globally.

SINGULAR DESIGN

Kostas Metaxas is more than a recording engineer; he is an artist in the purest sense of the word. Metaxas's work has impacted many fields, from magazines to television and art, and his design skills enable him to create furniture, such as this metallic chair (below left), fit for a museum. But it is his genius audio systems and components that boggle the mind—and grab the eyes as much as the ears. The Siren speakers (right) look like a high-end stereo that's been tweaked by Picasso, with odd shapes and angles that somehow belong together, while his record tables (bottom) look more like spaceships than turntables. Either top-of-the-line component for audiophiles is likely to double as a piece of art in your home. For more information, see page 82.



~~JV NJ~~

New York, NY 2018



*Bespoke suiting
maestro Duncan Quinn*

SUITS ME

When “custom-made” fails to impress, there is an alternative

Text by JARED PAUL STERN Photographed by LUCAS NOONAN

In July of 2017, when Conor McGregor showed up to promote his fight with Floyd Mayweather wearing a suit whose pinstripes were in actuality repetitions of the phrase **FUCK YOU** in white letters, the world hailed it as the sartorial equivalent of mixed martial arts. In fact, McGregor's move was nothing new; he was, as usual, just doing it more violently than anyone else. But such forays into “extreme bespoke,” where custom fabrics are merely the starting point for creating garments that are literally one of a kind, are rarely seen at press conferences.

Duncan Quinn, the British-born, New York-based lawyer-turned-designer whose signature style was once described as “Savile Row meets rock ‘n’ roll,” has made similar suits for well-heeled clients, though most of the messages woven into them “were not dreamt up by an ex-plumber's apprentice who climbed to riches on the shoulders of defeated fellow pugilists,” he notes. One recent commission contained the more refined moniker “warlord.” McGregor's suits, made by California's tailor-to-the-stars David August for a reported \$4,000 to \$10,000 apiece, were relatively inexpensive in a world where most truly bespoke creations begin at a minimum of at least twice the higher end of that range and spike sharply from there.

Of course, the very concept of “bespoke” has all but lost its

meaning these days as the term gets slapped onto all kinds of clothing, and other, more pedestrian items, that aren't even close to fully custom. The tailors of Savile Row have been trying to protect the phrase for years, much as the French fight sparkling wine at home and abroad that calls itself Champagne and isn't from the illustrious region. It's understandable, as true bespoke suits take about 50 hours each to cut and sew, and at least three fittings to perfect.



The suits created by the lawyer-turned-designer may be bold, but like all great menswear, they start with a perfect fit

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(BELOW, LEFT TO RIGHT) FUTURE PERFORMING; MAXIM RED CARPET HOST CAMILLE KOSTEK; TINASHE PERFORMING; EVENT HOST AND MAXIM COVER GIRL KATE UPTON WITH HUSBAND JUSTIN VERLANDER.



GETTY IMAGES

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"Being able to make something truly unique has become the realm of the rarefied atelier," Quinn notes. "It's not 'custom-fitted,' assembled in China, or 'made-to-measure'; you can't order it online or have it done in a week. All true bespoke is extreme, but some is more extreme than others. It starts with designing your own fabric, and shutting down the entire mill—usually in England or Italy—for a day so that enough cloth can be woven for a single suit, after which it can never be made for anyone else. From there, if you can dream it up and afford it, we can create it, and probably have."

Constructing everything from hidden compartments for items that are not usually carried in gentlemen's pockets to near-pornographic or Kevlar linings à la bulletproof vests, Quinn and a very few other tailors provide their services to the likes of real-life *Kingsman* characters; nondisclosure agreements are occasionally required. You've never heard of most of their clients, and they've gone to a lot of trouble to make sure you never do. "These are the kind of guys who buy vineyards, soccer clubs, and hypercars," Quinn says. "They go to Monaco to have megayachts designed from the ground up. But they never advertise the fact. And they'd never dream of wearing something off the rack."

Quinn makes a lot of suits for such men in the \$20,000 to \$30,000 range. "That's a car for most people," he notes. "Or the down payment on a house. Special things. But you only have to buy them once.

As Henry Royce [the cofounder of Rolls-Royce] once said, you'll remember the quality long after you forget the price. We are not in the need market; we're in the want market. And that is completely different. Yes, there are guys for whom money is as irrelevant as breathing air. But ultimately it's not about cost; it's about passion, and understanding that it makes you a better man—at everything."

By the same token, while having diamonds for buttons might make your suit more expensive than anyone else's, it certainly won't make you better dressed. "Sartorially, that's as subtle as driving a bright-purple Bugatti," Quinn says. "We could find a way to do it tastefully, but we'd probably advise against it." But if precious stones are your thing, for about \$16,000 or so Quinn will make you a two-piece suit crafted from a fabric specially made by Dormeuil, the French textile house established in 1842, which is blended with minute particles of crushed jade, resulting in a wool cloth that seems softer and smoother than any other on earth.

Or perhaps, for more than \$28,000, you'd prefer a suit out of Guanashina, a combination of baby cashmere, kid pashmina, and the wool of the guanaco, a relative of the llama from the Andes mountains whose hair was used for the coronation robes of royal Incas. "Will anyone else know the fabric alone cost several thousand dollars a yard?" Quinn asks. "Of course not. And that's the most 'fuck you' move there is."



The personalization Quinn offers can reach near obsessive levels, with clients not only able to select the color, cut, and fabric composition of their suits but also order fabric made in a small batch solely for their use



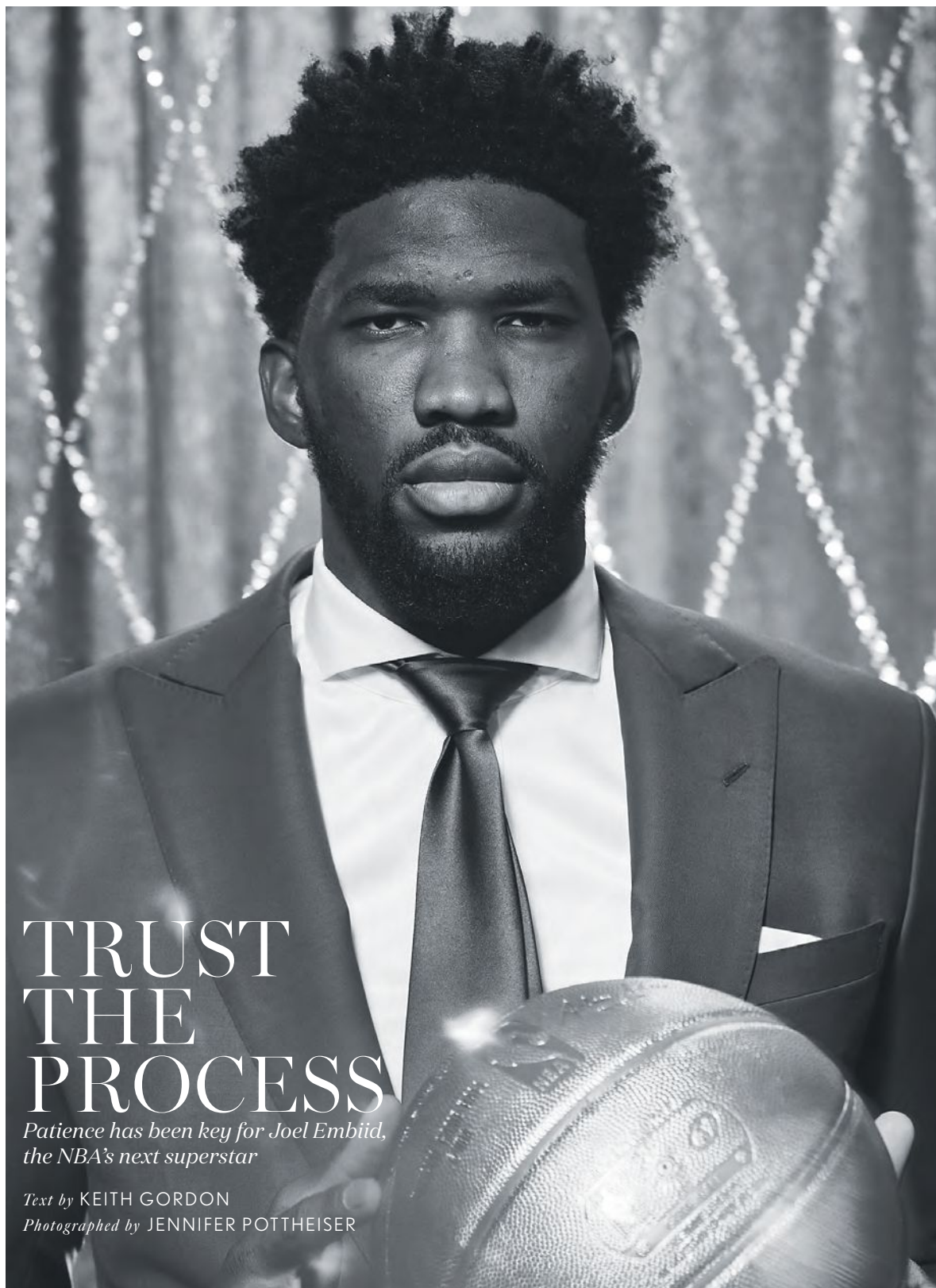
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TRUST THE PROCESS

*Patience has been key for Joel Embiid,
the NBA's next superstar*

Text by KEITH GORDON

Photographed by JENNIFER POTTHEISER

Philadelphia sports fans are notorious for their intensity. After all, they famously pelted Santa Claus with snowballs when things weren't going well for their Eagles. So it wasn't likely to be an easy sell for the Philadelphia 76ers' then general manager Sam Hinkie when, before the 2013-2014 season, he began a strategy to build a championship-caliber team in the City of Brotherly

Love. His solution? Be as bad as possible—as in, *terrible*—for a long time, on purpose.

The NBA is considered different from other professional sports leagues in the glacial pace at which teams improve or get worse. NFL, NHL, and MLB franchises all require time to rebuild a team in need of change, but thanks to the large, guaranteed contracts

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prevalent in the NBA, and the complex salary cap in place, for some teams it can take years or even a decade to get out from under bad deals and accumulate the talent needed to win in the league. It's also arguably tougher to sign a free agent in a city like Milwaukee or Philadelphia, which lacks the draw of a Los Angeles or Miami. Sam Hinkie and the 76ers decided to stop ignoring these facts and dive in headfirst, conventional basketball wisdom be damned.

Hinkie's strategy of getting high draft picks and avoiding committing money to veteran players meant it was going to be a rough few seasons. Former Sixers guard Tony Wroten was credited with dubbing it the Process. But a funny thing happened when that process was implemented: Philly fans understood. There were horrific seasons, and for the next three years the team failed to reach 20 wins per season. But Sixers fans' patience and willingness to see the big picture is what brought us the next NBA superstar and household name.

Joel Embiid was born in Yaoundé, Cameroon, in 1994. He didn't start playing basketball until he was 15. Outside of his obvious physical gifts of size (he's now seven feet and weighs at least 250 pounds) and athleticism, the teenager could not have been further from the bright lights of the NBA. But thanks to the league's outreach programs and fellow Cameroonian NBA player Luc Mbah a Moute, Embiid was noticed, and at the age of just 17 found himself pursuing his basketball future at Florida's Montverde Academy. He quickly blossomed into a five-star recruit before playing one season for Bill Self at the University of Kansas, where he finished as the Big 12 Defensive Player of the Year. But prior to that year's conference tournament, he suffered a stress fracture in his back, the start of more than two years of injury hell. When the Sixers used their third overall pick in the 2014 draft for a big guy with potential injury red flags, fans tacitly concurred, displaying an unusual level of trust.

That was just the beginning of the Sixers' grueling wait. Granted, Embiid had gone from not playing the sport to signing a multimillion-dollar guaranteed contract in half a decade, but not long after his back issues, he broke a bone in his foot. The original four- to six-month recovery period was extended when the team chose to shut him down for the season, for rehab. But at season's end, a scan revealed that Embiid's foot hadn't healed enough, and to the dismay of Sixers fans, he required another surgery that meant missing his entire second season as well.

But while Embiid was recovering, both he and the Sixers were building the foundation of what they hoped would be future success. The Sixers were executing the Process, and one of the pieces they acquired was the phenom Ben Simmons, an Australian 6'10" point forward, who, like Embiid, is likely to become one of the league's best in the next few seasons. Meanwhile, Embiid was working on his game as much as possible, mentally when his body

wouldn't let him on the court. The 24-year-old revealed to *Sports Illustrated*, "I think a lot about what I went through and how it prepared me to be a better man. I really feel like I'm the Process; like the Process is about me."

It's important to note that the NBA itself has undergone a transformation that directly impacts Joel Embiid and his future: Big guys are largely going extinct. Or rather, big guys who can't execute a jump shot or move their feet to defend a pick-and-roll have been struggling to succeed in recent seasons (e.g., Jahlil Okafor, Alex Len, Nerlens Noel). The best circa seven-footers today are the ones who can bang bodies inside and rebound but can also be instrumental on the perimeter (think Anthony Davis, DeMarcus Cousins, Karl-Anthony Towns). Embiid knew he had a lot of work to do to expand his game, and once he got his chance at the start of the 2016-17 season, he showed he might just end up being the best big player of his generation.

If the path to his first game was the process, once Embiid stepped onto the court he showed himself to be nothing short of

the solution. He's the epitome of the modern center, providing toughness, rebounding, and rim protection while being comfortable stepping out to the perimeter to either find his own shot or create space for his teammates. The return for his, his team's, and the fans' patience has been historic. In the modern era, Embiid matches up in production with iconic players like Shaquille O'Neal, David Robinson, Hakeem Olajuwon, and Patrick Ewing, all of whom have been elected to the Hall of Fame. The team climbed from 10 wins to 28 his first year playing, and exploded for 52 wins and a spot in the conference semifinals the next.

While last season's playoff loss to the Boston Celtics was surely difficult to accept (the young star, struggling with a facial injury, played with a protective mask), Embiid hasn't shied away from his leadership role. He has taken on

leadership responsibilities within the team, especially on the court, where his usage percentage (an estimate of how many of his team's possessions in a game are used by a player) is the highest of all time across a player's first two seasons of play (34.1%), finishing a notch ahead of none other than Michael Jordan (30.9%).

Plenty of other stats prove Embiid's impact on the floor, like the ones that showed his mastery as a half-court defender, or how much better his team plays offensively when he's on the floor. Throw in the perfect fit between Embiid and the enigmatic playmaking of Simmons, and there's a reason the Sixers are a legitimate threat to next year's presumptive favorites in the Eastern Conference, the Celtics.

But Philly fans and the Sixers, like Embiid, know this is a long game. They see a decade of basketball dynasty, not just one good playoff run. Whatever one's opinion on the Process, the opportunities ahead for Joel Embiid and the Sixers are looking huge—as in, seven feet, 250 pounds huge.

THEY SEE A DECADE OF BASKETBALL DYNASTY, NOT JUST ONE GOOD PLAYOFF RUN.



Embiid has turned his potential into productivity, and in doing so earned himself a five-year, \$148 million extension last season while turning the Sixers into legitimate championship contenders

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Whisky World Tour

Unexpected drams and destination distilleries are pushing the definition of what makes whisky whisky

Text by HUGH GARVEY

It's time to stop being so binary about whisky. While scotch and bourbon offer varying degrees of caramel, citrusy, rich, oaked, smoky, and sublime flavors, to simply sip rare single malts and Pappy Van Winkle's Family Reserve is to cut yourself off from a literal world of whisky. Around the globe, boundaries and borders are being crossed. With Scottish brands breaking rules, renegade distillers on the Continent making terroir-specific spirits, and Japanese artisans paying tribute to Scotland, we are living in the golden age of the golden spirit.

Monks may have ignited what became the scotch whisky industry, but it was entrepreneurs who globalized it. And today the country is



Dewar's Aberfeldy Distillery, in Scotland

known as much for its innovation as it is for the old stuff. The early single malts tended to be aggressively flavored, so pioneering distilleries like Dewar's saw the benefit of blending multiple malts and grains to create a mellower and more accessible drink; thanks in part to the efforts of scion Tommy Dewar, the style caught on globally by the mid 20th century. As tastes changed, so did the product: Dewar's more recent bottlings have included 18-year aged blends, and whisky finished in charred and scratched American oak casks that



Part of what makes the age of whisky so appealing is its contrast of old and new. One can sit in a centuries-old distillery and sip the same elixir that's been made there for generations, or discover a new variety as today's whisky pioneers experiment with new ingredients and distilling methods.





create an even smoother drink. Among today's renegades, the leader is Bruichladdich, a self-described "progressive Hebridean" distiller on the island of Islay that produces a range of whisky, much of it made with Victorian-era equipment. Eschewing the tartan clichés, the distinctive blue bottle telegraphs the message that this is the insider scotch. To taste the throughline from past to present, track down their Bruichladdich Forty, an Islay single malt first distilled in 1964. That is, if you have about \$4,000 to spare in your drinking budget.

Tired Bill Murray *Lost in Translation* references aside, Japanese whisky is no joke. Case in point: A bottle of Suntory's The Yamazaki 35-year-old could set you back around \$90,000. If you can find it. A comparatively affordable and more readily available option is the 21-year-old Taketsuru Pure Malt from Nikka, which can go for roughly \$350 on the open market. The latter is a descendent of a Japanese distilling tradition that started when a young Masataka Taketsuru studied in Glasgow and returned with a Scottish wife and the knowledge to make Scottish-style whisky at Nikka. Today Japan is the force to be reckoned with in the world's scotch-style whisky production. One could spend several days touring the Japanese distilleries, from Nikka's Yoichi on Hokkaido to Suntory's Yamazaki near Kyoto, but To-

kyo offers a more convenient and luxe crash course. Tokyo Whisky Library, an opulent bar in the vicinity of tony Omotesando, stocks more than a thousand varieties, including brands like Kirin's slightly sweet Fuji-Sanroku, which is elusive stateside. For an education in precision dilution, you could visit the tiny Apollo bar, which specializes in whisky highballs: Here the ice is hand-carved, fanned to temper the surface so it won't crack, and the whisky is poured into exquisitely thin glassware.

While Scotland and Kentucky continue to crank out some of the most exquisite bottlings in the world (you can thank Scotch-

Irish immigrants to the U.S. for swapping corn for barley as the predominant grain and creating the bourbon boom), distillers are making whisky in the most unexpected of places. In the Czech Republic, a former spirits distillery bottled a batch of single malt whisky just before the fall of the Berlin Wall, and it languished until the business was acquired decades later. Today the whisky is sold under the name Hammerhead. The pièce de résistance is a whisky aged for 28 years in a lot of just 300 bottles. In Spain, distillers are bringing the fight to Scotland. Scottish distilleries have long experimented with finishing their whiskies by aging them in old Spanish sherry casks, and it caught on across the industry. This inspired Spanish concern Nomad Outland Whisky to do the same thing, but flip the script and finish their own Scottish whisky locally in Jerez, the land of sherry itself. The difference isn't just rooted in terroir, but also in the local barrels, which impart a pure sherry character to the whisky. The localization of whisky is also practiced at Sweden's Mackmyra, where its single malt is smoked over indigenous juniper, imparting a Swedish botanical flourish to the product.



CLOCKWISE FROM TOP LEFT: COURTESY OF MACKMYRA (2); COURTESY OF BRUICHLADDICH; KAZUHIRO NOGI/GETTY IMAGES, OPPOSITE: COURTESY OF DEWAR'S

The burgeoning growth of niche whisky distilleries worldwide is bringing new flavors and traditions to every corner of the planet. Yet it has also given devotees new impetus to travel to countries like Spain, Japan, and even the Czech Republic to expand their knowledge with tours and tastings.



COVER STORY



BABY

*Bahamian siren Chase Carter
has her sights set on conquering
talk shows and runways alike*

FACE

Photographed by GILLES BENSIMON
Styled by RAP SARMIENTO
Text by THOMAS FREEMAN



This page and opposite:
Earrings, BONHEUR JEWELRY.

Chase Carter, the 21-year-old model with pool-blue eyes, golden hair, and a baby face, muses, "I think it was all the wake surfing I did," by way of explaining the hoarse voice she came home with from a trip to Sardinia for a UNICEF gala. We're speaking by phone on a late summer afternoon. "And not showering after I got out of the ocean and keeping my swimsuit on all day—the stuff that your parents tell you to stay away from when you're a kid and you don't listen to them."

Such are the common workplace hazards for the Bahamian beauty, who is now based in New York City but spends much of her year on white-sand beaches the world over. "It's so funny. I don't recall going to the beach until I moved to New York," Carter says, realizing the irony in light of having grown up in the Bahamas. "I don't think I was ever a beach girl, but I've turned into one."

She has modeled for an impressive array of clients, including Victoria's Secret Pink, Maybelline New York, Urban Outfitters, and Good American, Khloé Kardashian and Emma Grede's size-inclusive denim and activewear brand. Still, her sunny beauty and athletic physique have proven particularly well suited for swimsuit editorials and campaigns.

Carter occasionally snuffles throughout our phone call, but signs of her lingering cold dissipate whenever she discusses the greatest ambition she has beyond modeling: becoming a television host. "I just love talking, and I love the nonscripted part of TV," she says in her usual ebullient manner. "My family business back home is actually radio and TV broadcasting, but now I've finally decided, Yep—that is what I want to do."

At the 2018 Swimsuit Issue launch party, Carter cohosted the red carpet alongside television personality Jeremy Parsons, even when she could have been celebrating. More recently, she hosted a segment for E! at the Oscars. It has been an exciting foray into the field, although her dream is to have her own sports-themed or other talk show.

"As soon as I get up, no pun intended, I watch [ESPN's] *Get Up!*, and I watch Stephen A. Smith, because his opinions are so outrageous and unfiltered," she says. "I watch every game I can. My main interests are basketball and football, and I'm getting more interested in baseball now." Rumors of a romance with New York Yankees outfielder Giancarlo Stanton have been swirling in the tabloids, but when asked, she responds with a coy "I'm not commenting."

She is an open book about all other matters, however. Here, rising model Chase Carter tells *Maxim* about her childhood in the Bahamas, her early love of sports, her whirlwind modeling career, and what's next for the ambitious beauty.

What was it like to grow up in the Bahamas?

It's really close-knit, and I thought that was how the whole world worked. Everyone's your cousin, or everyone is a relative of some sort. You go to the grocery store and you bump into all of your friends' parents. It's also very slow-paced, which was interesting for me because I'm a pretty high-strung individual. When I got to be around eight or 10, my mom said I was ready to get out of the house.

Were you always active in sports?

I played every single sport for my high school, but that is such a Bahamian thing, because there are not enough kids. They start bribing you and saying, "You don't have to show up to practice or do that assignment today if you play the game." I was on every national sports team, too, because of the lack of children. I was the number one javelin thrower in the Bahamas—because I was the only one.



*Bolero, DIESEL. Panty, COSABELLA.
Earrings, necklace, and bracelet, BONHEUR
JEWELRY. Boots, VIVETTA.*



*Blazer and sandals, VERSACE.
Bodysuit, BLUEBELLA. Stockings,
WOLFORD. Ring, earrings, and
bracelet, BONHEUR JEWELRY.*

"I'VE NEVER LOOKED AT OTHER GIRLS AND GOTTEN COMPETITIVE. I GET COMPETITIVE WITH MYSELF."

How did modeling enter the picture?

We were in Sydney, Australia, in the airport, and I FaceTimed my friend from the Bahamas because I had missed three days of orientation for high school. I guess I was talking a lot about the Bahamas in the conversation, and this agent-looking woman came up to me and said, "I have a model shooting in the Bahamas. Are you on the same shoot?" I said, "What? Excuse me? No; I don't model. I'm really into sports. I'm gonna go to college; I'm gonna get a scholarship."

She and my mom started talking for a couple of hours, and she said, "This is fantastic. I'll set up five meetings with agencies in New York. When is your break from school?" So we got back to the Bahamas, and my dad said, "This is a scam. You can't just see someone in an airport and then fly to New York." And my mom said, "We're doing it."

When did you trade sports for modeling?

I started making money the summer when I was 16 years old. I remember going to Chicago for *Seventeen* magazine, and Miami for Ralph Lauren. I got to travel by myself, and I got to be independent and out of the house like I always wanted.

I always said to myself, "I'll go back to school," because I missed the routine and playing sports. I would keep up with my team and asked if I could still play games even though I was doing online school. Two years after I graduated, I saw that all my friends were doing was drinking and partying, and I said, "I'm fine here. I can live in New York and do whatever I want and not have to depend on my parents for financial support and be my own person."

How did being an athlete prepare you for modeling?

The competitiveness. I've never looked at other girls and gotten competitive. I get competitive with myself. I say, "Chase, why do you think you didn't get that?" or "What can I do differently?" When I have my mind set on something, it's really hard to get it off that thing.

What would be your dream TV hosting job?

LeBron James has this show on [his website] Uninterrupted, and he interviews athletes about the grind and how they became these superstar athletes—the before rather than the during. Hosting my own TV show like that would be fantastic, just like LeBron James, my favorite athlete in the world, is doing.

Who else do you admire?

This is going to sound funny, but Kevin Hart. He's a yes-man. He does anything he can get himself into. The guy doesn't sleep, and I really look up to him for that. If he can have all that energy, then so can I. I look up to Tyra Banks and Heidi Klum because they transitioned into what I want to transition into. They are their own confident, beautiful women, and they've made careers out of their voices.

Lastly, what is the best advice someone has given you?

A friend of mine said to me, "If it were easy, then everyone would be doing it." I've lived my days of hard workouts and traveling through that.



*Sweater, DIESEL. Panty, AGENT
PROVOCATEUR. Earrings, ERICKSON
BEAMON. Boots, GIUSEPPE ZANOTTI.*



*Shirt, GIANFRANCO FERRE.
Hat, EUGENIA KIM.*







Opposite page: *Jeans and belt*, CHROME HEARTS.
Earrings, JENNIFER FISHER. This page: *Bra*,
AGENT PROVOCATEUR. *Jeans and belt*,
CHROME HEARTS. *Sunglasses*,
RETROSUPERFUTURE. *Earrings*,
JENNIFER FISHER. For more
information, see page 82. *Makeup*,
Campbell Ritchie for Art Department.
Hair, Gianluca Mandelli for Art Department.

THE TEQUILA TRAIL

How to maximize 48 hours in Jalisco, tequila's spiritual home

Text by HUGH GARVEY

Sure, you can go taste cult cabernets in the Napa Valley or sip cognac in its namesake home, but on the boozy bucket list there are few pilgrimages with the sheer unpretentiousness and maximum pleasure of a visit to Tequila, Mexico. And thanks to the increasing enthusiasm for craft brands and investment from major spirits companies, a quick trip to the tequila-producing region of Jalisco is easier and more satisfying than ever. You're just going to have to pace yourself.

For the fully integrated tequila experience, start your sojourn in the cosmopolitan setting closest to the place of its production: Guadalajara, Mexico's second-largest city. In recent years the place has been challenging Mexico City as the country's must-visit metropolis, thanks to a thriving art and design scene and a spate of new bars, restaurants, and upscale boutique hotels. Do not squander the opportunity to spend a night in the spot that is both a mariachi center and the city that has refined the tequila experience. Toast the start of your trip at the recently opened El Gallo Altanero, a craft cocktail bar of the sort where international bartenders do guest takeovers and where they make their old-fashioned with...fresh grapefruit bitters and tequila. Spend the night at the modernist five-star boutique Casa Fayette in the design-centric Lafayette district. Book the Top Suite, which is tricked out in Neo Deco decor and has a private terrace with a fireplace and sweeping views of the city.







You've done the town, and now it's time to hit the country for some backstory. Rest assured, you won't be doing any driving, as the preferred conveyance from Guadalajara to the Jalisco countryside is a tequila-themed train. There's the Tequila Herradura Express, run by its namesake tequila producer, or the Jose Cuervo Express, which takes you to the heart of Tequila with multiple tiers of service. Reserve a seat on a Premium Plus wagon, which has a private bar, dedicated bartender, and table seating. It's a fine way to make the most of the two-hour train ride that snakes through the dramatic agave fields of Jalisco, in which sage-hued spiky rows of blue agave contrast with the striking red clay earth, that have earned the area the designation of a UNESCO World Heritage site.

Here in the middle of these dramatic fields sits the little city of Tequila, filled with the aroma of roasting agave and the sounds of mariachis. It's a little on the nose, and admit it: It's wonderful. This isn't about irony or the new cool thing, but about paying tribute to tradition in a world that's otherwise gone factory-first. In addition to a handful of tasting rooms, bars, and hotels, the town is now home to Mundo Cuervo, a collection of Jose Cuervo properties that showcase the various facets of tequila, from distilling and drinking to, yes, sleeping it off. Start where it all began, at Cuervo's La Rojeña, which at 200-plus-years-old claims to be the oldest active distillery in Latin America. Here you can observe the premium Reserva de la Familia bottlings get their start in a process that goes back centuries, with mature agave plants coming in from the local fields, hand-trimmed by *jimadores* (a.k.a. agave farmers), then roasted in brick ovens before being distilled and stored in oak barrels for aging. You are then rewarded with yet another tasting.

It's time to lay a foundation for the rest of your stay, so grab a meal at La Antigua Casona, inside the Relais & Châteaux



OPENING SPREAD: COURTESY OF GELTY IMAGES.
OPPOSITE PAGE: COURTESY OF MUNDO CUERVO.
THIS PAGE: COURTESY OF CASA FAYETTE



Opening spread: The stunning Jalisco countryside. Opposite, from top: The most luxurious wagons of the Jose Cuervo Express, which brings visitors from Guadalajara to Tequila, are equipped with private tables for four and a private bar. Hacienda El Centenario, the grand event space and esplanade at Mundo Cuervo. This page: The sun-dappled pool at Casa Fayette, the modernist five-star boutique hotel in Guadalajara's design-centric Lafayette district.



From top: La Rojeña distillery, in Tequila, Mexico, was founded in 1812 and is the oldest active distillery in Latin America. The lovely La Antigua Casona, inside Hotel Solar de las Ánimas, is one of the town's must-visit culinary destinations.

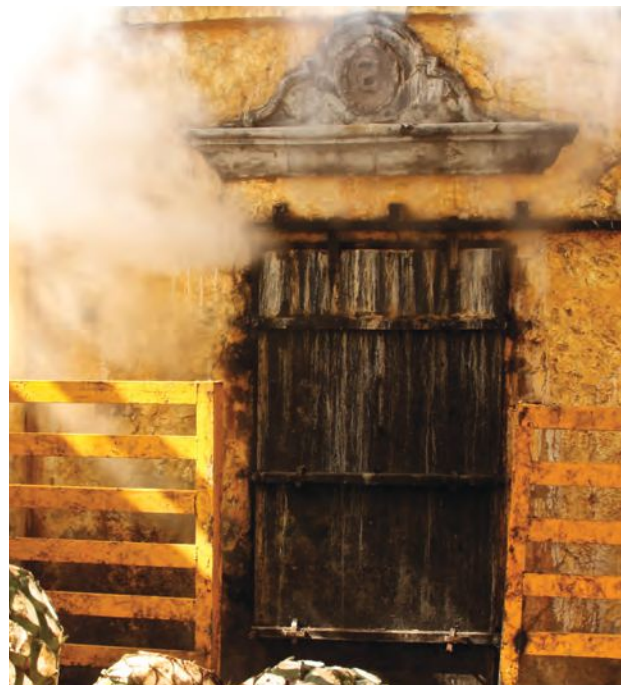


affiliate and Mundo Cuervo property Hotel Solar de las Ánimas, just up the street. In an elegant courtyard at the center of this Creole colonial retreat, downshift from the tequila flights with a rosemary-scented margarita, Pacific tuna tostada, and beef medallion with mole. Then book one of the regal, marble-detailed suites and take a poolside siesta.

Bragging rights are going to come the next day, as you hit the smaller distilleries in the region. Tour Tequila Orendain's small facility to see how the process has evolved in recent years while retaining its artisanal spirit. Then pick up a few bottles of their reposado and añejo to smuggle back home. Tequila La

SAGE-HUED SPIKY ROWS OF BLUE AGAVE CONTRAST WITH THE STRIKING RED CLAY EARTH.

Cofradia is a local maker that offers tours of its distillery and agave fields and—perhaps crucially, if you need another place to crash before you hop the tequila train back to Guadalajara—boutique hotel rooms inside a tequila factory.



Clockwise from top: Jimadores harvest blue agave plants in the fields around Tequila; details of the illustrious La Rojeña distillery at work; barrels of Reserva de la Familia, a tequila made there using only the flavorful inner portion of hand-selected blue agave plants; it's a family recipe handed down for more than 10 generations. It is aged for a minimum of two years, with the final blend including tequila from reserves as old as 30 years.

Mexico CITY

A night on the town

Text by NICOLAS STECHER

When people consider North America's most cosmopolitan cities, the obvious trifecta of New York, Los Angeles, and Chicago springs to mind. Some more open-minded folk might throw the likes of Toronto, San Francisco, and Miami into the conversation, but due to American solipsism, few even think of metropolises south of the border. For those who've visited, however, Mexico City belongs squarely in the pantheon of the continent's culinary greats. The city breeds lustful acolytes of its abundant food and spirits scene.



Start your day wandering the Centro Histórico, or Old Town, in the central neighborhood of Cuauhtémoc. Here the colonial architecture, dating back to the 16th century, cements a sense of the city's ancient permanence. Plus, it's home to some of the oldest cantinas in the western hemisphere. Swing by La Opera Bar for a cerveza or three and a couple botanas, or small snack plates. While tilting back a glass of mezcal, take a moment to admire the ceiling, punctuated with a bullet hole from none other than Pancho Villa. Or hit the wonderfully creaky Cantina Tío Pepe, home to a dark wooden bar and at least 100 years of history. Just don't order any fancy cocktails; the only thing older than the bar here is the waitstaff. Keep it simple with a tequila and a chaser of cerveza.

Barely a block from the Zócalo, the capital's main square, you will find the stone building that houses El Cardenal. One of the country's

most renowned restaurants for breakfast, late lunch, or *sobremesa* (lingering after a leisurely lunch or dinner), El Cardenal prides itself on its Doña Oliva chocolates and artisanal ingredients. Order the chiles en nogada, a traditional Mexican plate of poblano peppers stuffed with seasoned beef and pork, almonds, and fruit, in a walnut cream sauce. Not only are its flavors exquisite and traditional but its presentation and ingredients mirror the colors of the Mexican flag: green from the roasted chiles, white from the cream sauce, and red from the pomegranate seeds generously sprinkled on top.



Another option is Café de Tacuba, one of the oldest restaurants in the city. Opened in 1912, the converted 18th-century convent lined with giant oil paintings will transport you to an earlier era. When you're finished with a lazy lunch, take a walk across the pedestrian promenade Calle Madero toward Gran Hotel Ciudad de México. Your eyes might initially be drawn to the radical Tiffany stained glass ceiling overhead, but soon you will be taking in cocktails with the panoramic views of the Zócalo and city center from the rooftop restaurant and bar La Terraza. Enjoy precisely prepared libations as the sun bathes the colonial buildings below in orange light.

As twilight turns to night, it is time to move to some of Mexico City's more refined neighborhoods. For dinner, there's the seafood specialist Contramar as well as the steak master Mochomos. But the barrio of Polanco—some call it the Beverly Hills of Mexico City—is peerless. Take a stroll around Chapultepec Castle, a former military academy and presidential home situated on a hill within a park. The palace now



Mexico City belongs squarely in the pantheon of the continent's culinary greats, with the likes of (clockwise from top) seafood specialist Contramar; Blanco Castelar, whose architecture alone makes it worth visiting; and Café de Tacuba, one of the city's oldest restaurants, in a converted 18th-century convent

CLOCKWISE FROM TOP: LINDSAY LAUCKNER GUNDLOCK/ALAMY; MATILDE WERGELAND; CATHY ROSE MELLOAN/ALAMY; INSET: GARY DENNESS/GETTY IMAGES. OPPOSITE, CLOCKWISE FROM TOP: ADRIANA ZEBBRAUSKAS; CARRIE THOMPSON/ALAMY; SERGIO MENDOZA HOCHMANN/GETTY IMAGES, COURTESY OF MAESTRO DOBEL



houses the National Museum of History. As most of the capital's best hotels are in Polanco, it could very well be within walking distance.

The obvious choice for dinner here is Pujol, a fixture on the World's 50 Best Restaurants list and the institution that put Mexican cuisine on the global gastronomic map. Celebrity chef Enrique Olvera helped elevate Mexican food's reputation abroad with a focus on haute cuisine, offering everything from roasted octopus with habanero ink to chicatanas, or flying ants. His signature dish, mole madre, features the bitter chocolate sauce aged more than a thousand days. Pujol is not just a restaurant, it is a destination, its place firmly entrenched in the foodie firmament alongside the Nomads and Osteria Francescana of the world.

If you didn't make reservations for Pujol a month or more in advance, however, Blanco Castelar is a commendable alternative. Currently it's one of the hottest draws in Polanco, and the antique manse's architecture alone makes it worth visiting. Think wrought iron throughout, fortified with twisting Solomonian columns. For starters, order the crudo de hamachi and croquetas de jamón serrano with a glass of Volcán de mi Tierra tequila if it's available; you can't go wrong from there.

If the clock strikes midnight and you feel like getting the blood

moving, there are plenty of nightclub options to satisfy your darker leanings. Mexico City boasts a world-class scene with seemingly no last call, so make sure to indulge. One of the better clubs in the city, Patrick Miller draws a top-level roster of DJ talent spinning sides from the '80s, '90s, and aughts. But the best nightlife option remains the private club M.N. Roy in Colonia Roma, a hub of late-night shenanigans. Zemmoa, the initial hostess, was a tough gatekeeper, so it helps to be nice—or ask your hotel concierge/fixer to make a reservation and say a prayer. If you manage to work your way inside, you'll be greeted by a sleek interior designed by French-born architects Chic by Accident, and a DJ podium that is as much temple as booth. The lounge is named after a founder of the Mexican Communist Party, as the building housed the party's early headquarters.

Once you've sweated out the volumes of tequila you imbibed throughout the day and evening, you may be itching for a couple late-night tacos to settle the belly and temper the next morning's hangover. And it's Mexico; you'd be a fool not to get a bit decadent. The local outposts of El Farolito offer delicacies till 2 a.m. that will lay you to bed with a smile.



Mexico City's nightlife options are as diverse as they are plentiful, from (clockwise from top) elegant, world-renowned restaurants like Polanco's Pujol, made famous by celeb chef Enrique Olvera, to the rooftop bar of the art nouveau Gran Hotel Ciudad de México and pulsing nightclubs. The drink of choice at many after-hours hot spots is Maestro Dobel Diamante tequila.

NeoTULUM



The onetime boho retreat is ratcheting up the luxury

Text by HUGH GARVEY

Call it the Burning Man effect: Where the bohemians go, the billionaires follow. And it's happening in Mexico's Tulum. Just as the Black Rock alternative-lifestyle bacchanal now attracts Fortune 500 execs camping out in sleek air-conditioned Airstreams, Tulum is luxing up the spot's erstwhile beachy jungle vibes. For decades this wild stretch of the Riviera Maya was the secret hideout of the world's rich hippie set, who'd come here to meditate by the Mayan temples and chill out on the white-sand beach that separates thick jungle from the turquoise of the Caribbean. Over the years, the slow and steady influx of cosmopolitan travelers was joined by the Instagram set, speeding up the evolution of the eminently photographable town. Tulum now has enough five-star accommodations, DJ-fueled nightlife options, and world-class restaurants to make CEOs as happy as the creative class. And while early adopters may grumble about the newcomers, you won't likely hear them complain about their favorite restaurants staying open year-round.

In Tulum 3.0, one man's intentional community is another man's networking opportunity, albeit against the backdrop of a beach sanctuary fueled with mezcal. While a few years ago the idea of corporate types converging on an undoubtedly beautiful but otherwise under-serviced stretch of the Yucatán coast was unthinkable, in recent years more-mindful business types have made this their work hard, play hard playground. This past year was the second time Tulum played host to the infamous Summit Series event (often

described as Davos meets Burning Man), in which several hundred thought leaders and execs fly in on private jets and pay as much as \$5,000 to debate blockchain on the beach before hitting moonlit DJ sets amid the jungle. Soho House habitués looking to maximize their downtime now have an ideal place to post up with Habitas Tulum, a beachside boutique hotel with a lounge that caters to the coastally connected—there are no TVs, but there is Wi-Fi—and Moro, its restaurant, which is the quintessential place to congregate when guests fly in from L.A. or New York.



THIS PAGE: COURTESY OF CASA MALCA. OPPOSITE: COURTESY OF CASA MADERA, PAPAYA PLAYA PROJECT



Casa Madera, a private abode with beach access and a pool, is part of the Papaya Playa Project resort



Tulum's end-of-the-earth remoteness and natural beauty may make it an appealing corporate retreat, but it also offers nonexcess an array of unique outdoor activities, including the unparalleled experience of snorkeling in the area's subterranean freshwater pools, known as cenotes. And no amount of contemporary gentrification can diminish the power of climbing to the top of the Mayan ruins of Coba and gazing out over the jungle from a perch constructed over a thousand years ago.

Come nightfall the options are increasingly decadent and luxe. While Hartwood was the proto wood-fired, Yucatecan by way of Williamsburg mod Mexican restaurant, it's been joined by imitators that have upped the glam. Yes, Gitano in Tulum has already inspired a New York outpost, but for fans of the World's 50 Best Restaurants, Arca is the spot to be, as it's helmed by a chef who formerly cooked at one of them: fine-dining temple Noma. Start the evening with suckling pig roulade and a Mayami Nice cocktail made with gin and local anise liqueur Xtabentún. Don't expect

Copenhagen sleek. Design here leans toward rustic alfresco, and it wouldn't be Tulum without the enchanting smell of burning copal resin, a natural and locally sourced bug repellent that a visitor might mistake for incense.

Thursday night at Casa Jaguar remains the go-to intimate dance party in town, but the monthly full-moon party at the northern end of town, in the Papaya Playa Project enclave, offers VIP table reservations for those accustomed to a little coddling with their cocktails. Bonus: You can make a weekend of it and book the property's sprawling beachside Casa Palapa, which sleeps 10; depending on the season, it's yours for around \$4,000 a night. Or you could stay at the opposite end of town at Casa Malca and live like a true kingpin. The hotel was originally Pablo Escobar's jungle hideaway. It's been rebooted as an art-filled retreat, and while the space is adorned with work by Keith Haring and the contemporary artist Kaws, you can sleep soundly knowing that Escobar ensured the walls are also bulletproof.

Tulum's natural beauty and increasingly luxe amenities have attracted an eclectic mix of bohemians, jet-setters, and billionaires

CLOCKWISE FROM TOP LEFT: COURTESY OF SUMMIT SERIES TULUM; COURTESY OF CASA MALCA; ADRIAN GAUT, COURTESY OF HABITAS TULUM; COURTESY OF PAPAYA PLAYA PROJECT. OPPOSITE: CHRIS HUNT/ART PARTNER



LEGEND

The FUTURE OF FERRARI

At the heart of the Ferrari headquarters in Maranello, Italy, the official inauguration of a sparkling new building dubbed the Centro Stile, a.k.a. the Styling Centre, is taking place. Enveloped in 3,000 elements of gilded aluminum, the geometric, glass- and gold-adorned facade doubles as a shroud of the highly secretive operations inside and a magnet for the eyes of passersby. Ironically, the general public will never see the Centro Stile, given its place inside the Pentagon-like security of the sprawling campus.

The building, designed in partnership with architect Davide Padoa, is now home to Ferrari's in-house design team, a new Atelier, and the Tailor Made personalization studio. It also houses a state-of-the-art presentation room crowned with vivid 10-meter LED video displays that today, at Ferrari's Capital Markets Day—a presentation of the company's business plan to investors and analysts—is filled to the brim with business journalists, collectors, and global cognoscenti of machines that go really, really fast.

Ferrari, you see, is up to very big things. The greatest marque in the history of F1 racing—boasting a record 16 Constructors'

championships and 15 Drivers' championships—and crafter of the world's most coveted performance machines is prepping for the most ambitious battle plan in its illustrious 71-year history. Executives like CEO Louis Camilleri, chairman John Elkann, senior vice president of design Flavio Manzoni, and CTO Michael Leiters are here to do two things: pull the sheets back on the two Monzas sitting center court in the auditorium (more on these later), and shed light on the Prancing Horse's future plans.

Pretax, pre-interest earnings will soar to two billion dollars, they promise, by 2022, while no fewer than 15 new vehicles will hit showrooms. Among them will be the company's hyperanticipated SUV-like vehicle, whose name was formally announced—the Purosangue. Two entirely new families of powerplants are on their way as well, promises Leiters, who says the “never-ending acceleration” from the hybrid power technology feels “like going [to] heaven.” (The other is a V-6.) By 2022, 60 percent of all Ferraris will consist of these hybrids.

It's clear that as Ferrari gears up for its next 70 years, the raging horse of Maranello shows no sign of slowing down.

Text by NICOLAS STECHER



The front grille of one of the most collectible, and desirable, Ferraris of all time, the 250 GTO. Opposite: The new Ferrari Monza SP1, a limited-run special project from the company's new Icona series. Its Monzas balance vintage design elements with modern technology and performance.

THIS PAGE: COURTESY OF TASCHEN. OPPOSITE: COURTESY OF FERRARI



Monza SP1



Monza SP2

Like the SP1, the SP2 is part of Ferrari's ambitious Icona program. But unlike the SP1, it offers a passenger seat, allowing owners to share the experience of a car that evokes nostalgia in its design and adrenaline in its performance. Both units will boast Ferrari's most powerful production engine, a V-12 producing 810 horsepower.

THE BIRTH OF AN ICONA

Ferrari's newly unveiled cars are a dream mix of old and new

The dazzling showstopper of Capital Markets Day—the glimmering bait that wooed collectors and journalists from across the planet to the Ferrari campus—was the whispered promise of a new model. Many assumed it would be something fairly expected, like a Spider version of the 812 Superfast, for instance. Few predicted a pair of vehicles as eye-popping as they are exclusive: the Monza SP1 and SP2 speedsters.

Hidden behind the pomp and celebration of these exquisite million-dollar-plus fraternal twins is what they represent: a whole new pillar of Ferrari dubbed Icona. Like the Special Series family, the Iconas will go beyond the “normal” Sport and Gran Turismo lines to serve the highest-tier Ferraristi with über-expensive, ultra-collectible automotive unicorns. They will also furnish Ferrari SpA with profit margins so intoxicating, competing CEOs just might catch the vapors.

The concept is as brilliant as it is unique: With the Monzas, Ferrari is looking back at its history and selecting rare vehicles from its impossibly rich heritage—timeless designs to reinterpret and reimagine for the 21st century. These vintage muses have inspired Ferrari designers and engineers to create time-traveling vehicles combining the aura and architecture of past legends with the space-age materials, engineering, and aesthetics of the modern world. If the rest are anything like the twin Monzas, the new Icona family will be a game-changer in the industry.

The SP1 and SP2 pay homage to classic 1950s Monzas like the 750 and 860. And since they're considered *barchette*—meaning “small speedboats” in Italian, but in Ferrari parlance the term signifies racecars without windshields—you can also throw in the original *barchetta*: the 1948 166 MM.

Hence, the SP1 and SP2 both lack not only windshields but also roofs. Even more illogically, the SP1 will only seat a single human being—its cockpit wrapping around the driver like a cozy womb of hyperperformance (the SP2 swaps the SP1's tonneau cover with a second seat and roll bar). They both use technology Ferrari calls a Virtual Windshield to keep the driver from being blasted by air at 200-plus mph. The innovative carbon fiber underneath helps create an “energized upwash,” basically an invisible air shield in lieu of glass.

To add another layer of bespoke luxury to the equation, every Monza will come with tailor-fitted overalls by esteemed Italian fashion house Loro Piana, to ensure you arrive at the château with nary a splotch on your Savile Row suit. They'll also throw in matching gloves, driving shoes, a bag, a carbon-fiber helmet, and goggles, with leather courtesy of the artisans at Berluti. The protective head- and eyewear will be especially beneficial given that the Monzas will boast the most powerful Ferrari engines ever built: boosted versions of the 812 Superfast's 6.5-liter V-12, tweaked for a total of 810 horses.

That's enough muscle to slingshot the Monzas from zero to 62 mph in 2.9 seconds and zero to 124 mph in 7.9 seconds, ensuring their performance is as jaw-dropping as their profile. With no windshield, an absurdly long hood, a signature Ferrari maw, rear buttress silhouette, wide horizontal LED tail lamp, and sleek carbon-fiber bodywork, the duo will twist the necks of even the most jaded GTO-chasing collector. As of this printing, Ferrari released no volume or pricing, but expect fewer than 500 to be made in total, with a price tag estimated at \$1.6 million each.



FLAVIO MANZONI DESIGNING PERFECTION

The head of Ferrari's automotive design center gets personal about the future of the company and his love for the brand

Why was the creation of the Ferrari Styling Centre in 2010, bringing all design work in-house, so integral to the future plans of Ferrari? Why not keep working with established partners like Pininfarina?

The establishment of the new Ferrari design center is the consequence of a journey that began back in 2010, when the company made the strategic decision to develop design activities in-house.

The goal was to optimize the working, development, and communication processes—and to enhance the wealth of knowledge, experience, and skills that the company had gained over the previous years—thus maximizing the symbiosis between designers and engineers in one location.

The design center building, which is an example of a modern architectural layout, was commissioned by Sergio Marchionne and is located at the very heart of the Ferrari headquarters in Maranello, Italy.

The design center houses designers, modelers (both digital surface modelers and physical modelers), and color and trim experts all under one roof, in easy proximity to one another. The design center also contains dedicated zones for the Atelier and Tailor Made personalization programs, for those customers coming from all over the world to specify their Ferraris, and an advanced presentation room, equipped with the most up-to-date virtual reality technologies.

This is a landmark transition for Ferrari. Can you explain why this synergy is so important, and share a real-world example of how it was integral to a model's design?

Managing the design process in-house, in close relationship with the Ferrari Technical Department—including aerodynamicists and engineers who deal with materials and technologies—is certainly one of the key elements for the evolution of Ferrari's production. It's an everyday dialogue, a true synergy that offers continuous interaction and information exchange, ensuring benefits to the entire innovation process. Sometimes, during this continuous dialogue with technicians and engineers, new solutions are found that reconcile functional and aesthetic requirements, thanks to the designers' skills.

I could give several examples related to our cars, from the integration of the aerodynamic "candelabras" into the styling of the FXX-K, which increase the dynamic balance and optimize the airflow, to the iconic side scoop on the 488 that feeds air to the engine air intake and intercooler, to the unique two-volume fastback body style introduced on the Portofino, the new convertible equipped with a retractable hardtop.

It seems that the duty of incorporating engineering demands must be tackled creatively by the designer, but

does the opposite ever happen? Has a strong design concept ever changed a technical decision?

As I mentioned before, there are numerous cases in which Ferrari Design has proposed solutions that have given rise to new technical configurations. I believe that the most important aspect of this synergy is precisely this constant daily dialogue. It is this working as a close, integrated team that leads to continuous improvements. Something that marks Ferrari's production is the way of thinking and planning, where the efforts and dedication of each person achieve a great collective result.

The results speak for themselves: recent designs, from the Portofino to the Monza SP1, have been astonishing. One of the cornerstones of the Ferrari philosophy is that all design must fulfill a function—you will never see a fake air intake or superfluous spoiler on a Ferrari.

Cars are subject to every kind of constructive, legislative, production, and assembly constraint. Balancing beauty and functionality, form and technology, requires great attention to detail and the ability to harmonize different elements that must cohabit within the same reality. We always keep our distance from any action that does not have an objective, functional reason, or that is not required to make a complete and harmonized form; we avoid any mystification or mere styling operations that do not belong to our design language. We therefore devote great attention to our work so that there is a balance, without redundant forms or elements, that respects the coherence of the project. The whole history of Ferrari—and, I believe, the identity of the company itself—is based on these principles.

What is the proudest moment of your career thus far at Ferrari? Is it a marquee moment, like accepting the Compasso d'Oro for the F12berlinetta, or something more intimate?

The awards we receive, from the Compasso d'Oro to the Red Dot, from the iF to the Good Design, are certainly a gratifying sign of how much, even among the insiders, the contribution of Ferrari Design is appreciated. I am proud of this, above all for the whole team of designers and modelers.

There is, however, a deeper reason that touches on creative work as a process, a constant invitation to perfect and always raise the bar. In one of the last sessions of work with Sergio Marchionne, I was struck by his affirmation when he commented on the proposals we had developed with the colleagues of the Technical Department: "Ferrari defines the limits of the possible."

I think this sentence summarizes and condenses with great lucidity and intensity the soul of our work and the daily commitment that allows the achievement of the highest results. It is, therefore,



FIRST SPREAD, FROM LEFT: COURTESY OF TASCHEN; COURTESY OF FERRARI.
SECOND SPREAD: COURTESY OF FERRARI. THIS PAGE: VITTORIO ZUNINO CELOTTO/GETTY IMAGES



for each of us, a source of pride and personal fulfillment to succeed in this mission.

There aren't many trained architects tapped to run an automotive design center; usually that is a job placed in the hands of dedicated designers. How does having an architect's eye and approach influence your work in automotive design?

My own training as an architect and, I must confess, also the interest that my father transmitted to me for art, literature, and music, has been for me an indispensable resource in terms of understanding what it means to work creatively. Knowing how to look in different or neighboring areas, knowing how to grasp the meaning of beauty and the reasons behind a work, are all factors that have pushed me to have as broad a vision as possible and to gather different stimuli.

Several times I have defined all this as the basis of a holistic approach in design. It is very useful, however, to then converge decisively, in the moment of finalizing the creative process, without losing sight of the reason and the synthesis of the final result. The car is both architecture and sculpture in movement; the construction of its shape must respond to precise technical requirements, but also to real "aesthetic efficiency."

There is a Constantin Brancusi quote you've mentioned before: "Simplicity is resolved complexity." Why does that quote resonate with you? Explain how that manifests in the philosophy behind the Ferrari Styling Centre.

The ability to synthesize what then translates into the form that traces the surfaces and volumes of a car, but also every minute detail inside as well as outside, is basically what is required of an automobile designer. However, the distance between an initial work briefing and the object that will be created is different each time.

What does not change is the approach, the attitude, the desire to try to identify the best route. My collaborators and I share new challenges every day where we try to free our intuitions, aware that the achievement of the goal, of new goals, means managing complexity—technological complexity, but also that of the process, which we always try to optimize. Brancusi, as well as other great masters of contemporary art, have taught us to cultivate a certain sensitivity, and at the same time safeguard a certain freedom, a necessary belief to be able to make decisions and finalize the whole creative work with a spirit of synthesis.



Monza SP2

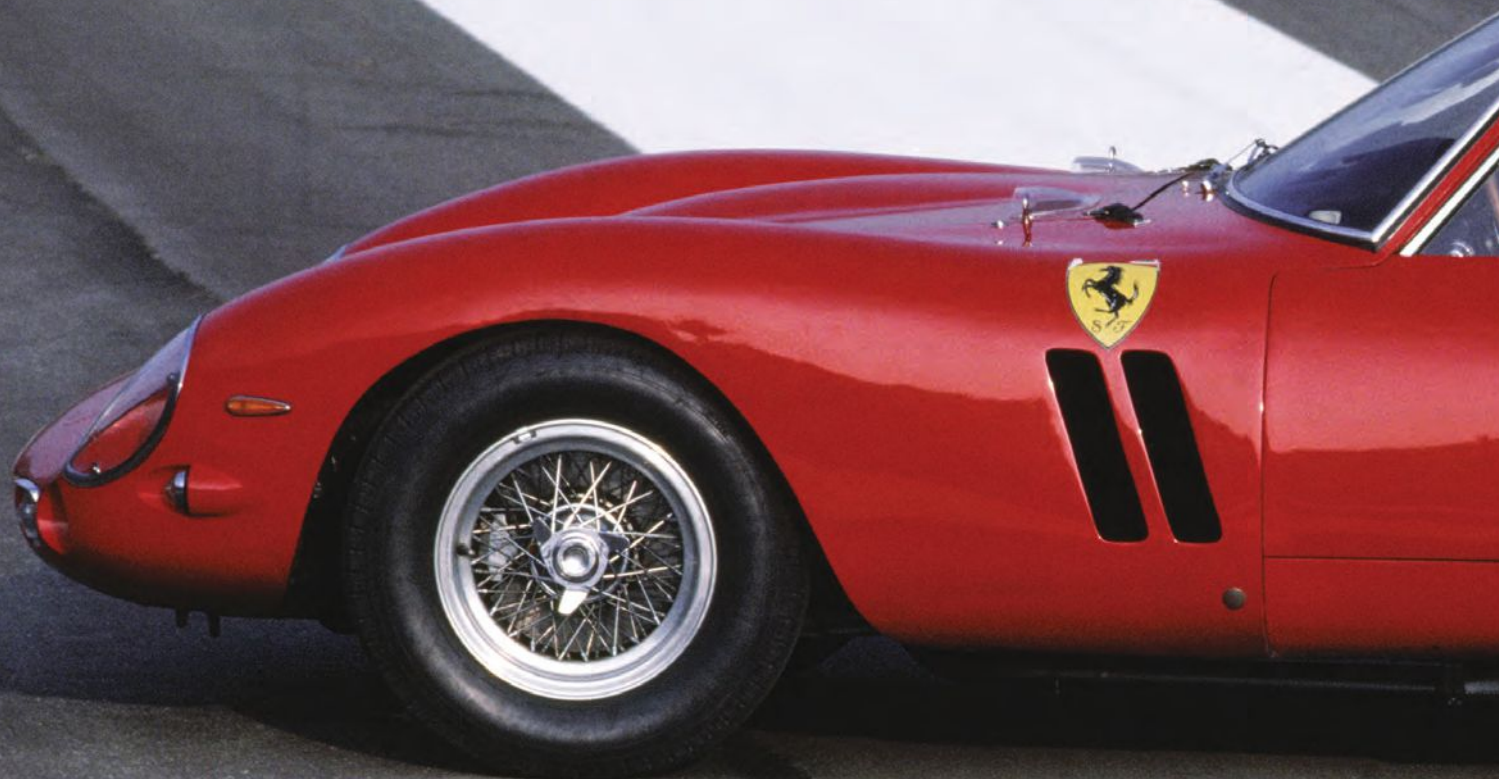


812 Superfast

Ferrari's flagship V-12, the 812 Superfast, parked in front of a Mario Romano-designed house in Venice, California. The supercar boasts a 789-horsepower front engine and blistering zero to 60 mph in less than three seconds. Even with a price tag in the mid-\$300,000s, you still may have to wait as long as three years for your own 812.



Photographed by ROBERT KERIAN



250 GTO

THE MOST EXCLUSIVE CLUB IN THE WORLD

Owning one of the 36 existing icons is the holy grail of auto collecting

What happens when arguably the greatest automobile ever crafted goes up for auction? The world's elite take notice. There's an obvious reason: The 1962 250 GTO is widely considered among the most beautiful designs ever put on the road, and combined with its Ferrari performance, it has been an intimidating presence on both track and road. With a V-12 powerplant putting out an impressive-for-the-time 300 bhp, paired with a five-speed synchromesh gearbox, it was the performance machine of its day.

Another obvious reason for the inescapable draw of the 250 GTO is the cost. The most recent model to be sold publicly was put up for auction by RM Sotheby's at its Monterey auto auction back in August. The holy grail for collectors started at an unprecedented opening price of \$35 million and just kept climbing as three different bidders

competed to obtain the legendary vehicle. After nearly 10 minutes of high drama and million-dollar bid raises, the gavel came down at a final price of \$48,405,000. The GTO had not only set the record for the most valuable vehicle ever sold at auction but smashed the previous record by more than \$10 million. Clearly, collectors were willing to pay exorbitantly for one of these exalted vehicles.



But the most interesting aspect of the car, the auction, and the recent spike in prices for cars purchased as much as an investment as for a source of transportation is the scarcity. The rarity of the 1962 250 GTO makes it not only an iconic car, and possibly a wise investment, but also ensures the owner membership in one of the most exclusive clubs in the world. Only 36 of the models were ever made, meaning there are a mere few dozen

INSET: COURTESY OF FERRARI MEDIA CENTER



Photographed by PETER VANN

millionaires or billionaires who can claim to own one. Of course, it has become a status statement to get into such a limited—and never-expanding—club. No, there are no meetings, clubhouses, or official roster, but unlike the supercars of today, which often come in production batches in the hundreds or thousands, the GTO has what it takes to set one CEO apart from another when it comes to bragging rights in the garage, providing a level of extravagance that even other beautiful (and expensive) classic cars just can't match.

Sure, Ferrari has made a business out of creating smaller and smaller circles of elite buyers who are offered the chance to purchase special models, one-off creations, or an FXX model that can only be driven on a track. In fact, Ferrari takes the allocation of its cars, and the public image and purchase history of its potential clients, extremely seriously, choosing who is deserving of the right to put down sometimes a million dollars or more on a special Ferrari offering. But the 1962 250 GTO is unique not only because of its cost and its possession by a rarefied brotherhood of owners but because the ability to join that club comes down only to one's passion and one's bank account—not whether the people back in Maranello, Italy, decide one is worthy. Simply put, it's the greatest car of all time, and the entrance key to one of the most exclusive groups of collectors in the world. —*Keith Gordon*



Ferrari's 250 GTO, built between 1962 and 1964, is considered by many the most coveted collectible in the automotive world. With a mere three dozen ever produced, they are highly sought after and therefore highly priced (a recent auction topped \$48 million). The Swiss-born Peter Vann, who took the photograph at top, has specialised in automotive photography for more than four decades, publishing numerous photography books and even his own magazine.

DON'T CALL IT AN SUV

The esteemed automaker has unveiled its future with the forthcoming Purosangue

For years, Ferrari scoffed at the idea of following in the footsteps of other bejeweled manufacturers in creating an SUV. Desperately chasing the market like rivals Lamborghini, Bentley, Rolls-Royce, and company was beneath them—so much so that many at Ferrari claimed they would never build one. Chief of design Flavio Manzoni went so far as to say those who chased SUV sales exhibited a “lack of courage.” That was only in 2016.

Hence, the late CEO Sergio Marchionne made global headlines earlier this year when he revealed that the world’s most famous builder of ultra-performance machines was indeed considering a new vehicle that, to the casual fan, looks an awful lot like a sport utility vehicle. The untimely and shocking passing of Marchionne in July has done nothing to derail those plans.

Quite the opposite, actually, as details of the car materialize. First off, this mystery machine now has a name: Purosangue, or thoroughbred. Given that Ferrari has zero history with any truck-like vehicle, clearly it’s hoping to infuse a sense of heritage into the bloodline with the moniker.

At Ferrari’s Capital Markets Day, the discussion of SUV capitulation was one of the most awkward and conflicting of the conference. Newly minted CEO Louis Camilleri didn’t even want to utter the term SUV. “It just does not sit well with our brand and all that it represents,” he said, shifting in his seat. “As a diehard Ferrarista, I have been a little skeptical when the concept was first voiced at the board. Having now seen the wonderful design concept, the extraordinary features...I am a hugely enthusiastic supporter... That’s why this vehicle we will produce will be unique in so many ways, and will redefine expectations.”

After being pressed for numbers and comparable models,

which of course the company refused to disclose, the CEO admitted, “I abhor hearing ‘SUV’ in the same sentence as Ferrari,” and that the vehicle is “something you haven’t seen before, so don’t give it acronyms.”

Camilleri may have a distaste for acronyms, but he’s not shying away from using another one to describe his non-SUV: GT. Meaning, Ferrari is slotting the Purosangue into its Gran Turismo family. And that is why Ferrari is projecting large growth for the GT pillar—while leaving the door open for “additional product extensions.”

But fear not, doubters and purists. Camilleri’s words should not be read as pessimistic, but rather as understandably skeptical. Meaning, Ferrari will not rest until its exalted offering has no peer in the market. They promise elegance, versatility, and exhilarating driving dynamics, on top of revolutionary accessibility and state-of-the-art comfort.

Otherwise, few details were shared regarding cost or powertrain, but given the exploding sales of luxury SUVs, it’s safe to assume the company’s forthcoming offering will do for Ferrari sales what the F-Pace did for Jaguar, the Cayenne did for Porsche, and the Bentayga did for Bentley. And since Ferrari predicts that 60 percent of its sales by 2022 will be hybrids, one can infer the Purosangue will be among them.



A speculative artist’s rendering by Giorgi Tedoradze of the Purosangue; he has no affiliation with Ferrari or its design team



FERRARI, BOUND

A new compendium of Ferrari’s legacy debuts

It might not be a religious text, but to the Tifosi (Ferrari racing’s diehard fans, especially in Formula 1) and millions of other Ferrari aficionados around the world, Taschen has released what can only be considered the bible of the world’s most prestigious automaker: *Il Fascino Ferrari*.

Documenting the company’s history from its founding to the modern age, and including special coverage of every one of Ferrari’s Grand Prix victories since 1947, the book was edited by Italian journalist Pino Allievi and comes in a smart aluminum display case designed by Marc Newson (left). Ferrari gave the publication’s creators unrestricted access to the company’s extensive photographic archives, offering images and insights never before shared with the public. It is not a cheap book at \$6,000, but as a company chronicle, many Ferrari owners will find it a must-have, and based on the vehicles in their driveway, probably won’t blink at the cost. Plus, every copy is signed by Piero Ferrari, the son of Enzo Ferrari, himself.



ERIC CLAPTON ONE OF ONE

The musician's Ferrari collaboration rocks

His nickname might be "Slowhand," but when it comes to cars, legendary rock guitarist Eric Clapton seems to be all about speed. He is an avid Ferrari collector, and one of the lucky few to have purchased a one-off custom supercar from the iconic brand. Clapton has owned multiple 512 Berlinetta Boxers, so it wasn't a surprise when he asked Ferrari's Centro Stile and Pininfarina to use those classic cars as the inspiration for his \$4.7 million creation, the SP12 EC. Built on the foundation of a 458 Italia, the project was closely followed by Clapton, who claims it was "one of the most satisfying things I've ever done." While Ferrari and Pininfarina's partnership has produced countless historic designs, Clapton's bespoke one-off might just be among the most stunning. —KG

A WINNING PARTNERSHIP

Mexican racing driver Martin Fuentes wins the Pirelli World Challenge again



Beyond the friendly demeanor and passion for speed that has led to a long list of motor sports successes, racing driver Martin Fuentes has worked his way up the ranks one race at a time, climbing from competitions such as the LATAM Challenge Series and Formula Abarth to the pinnacle of grand touring, the Pirelli World Challenge, in 2015—and winning it in 2016 and 2018.

Competing in the series's GTA category as part of the Squadra Corse Garage Italia team, Fuentes

dominated his rivals and took home the championship, racing a *Maxim*-sponsored Ferrari 488 GT3. It was a successful return for Fuentes. After his most recent victory, Fuentes spoke with *Maxim* about the road he's traveled, what this year has meant to him, and the projects that lie ahead.

How did you get your start with racing?

I started with go-karting. The way I moved into car racing was due to an accident. I was the national champion of motorcycles in Mexico. The last year that I raced, I had a big accident. After doing the rehab and everything, the doctors said that I couldn't do more motorcycle racing because next time one of the vertebrae would be really badly hurt. The previous year all the motorcycle champions were racing in a charity race. I was able to win second place among all the national champions of street racing, motorcycle racing, and enduro racing. I felt like a king. A Formula 2000 team was interested and told me I have an ability with cars, and I told them that the trajectories of racing motorcycles and cars is very similar.

I had to learn the process of going from two wheels to four, and just the weight transfer. I was racing in South America and Mexico, and a couple of races in America, with Formula 2000. I raced there for some eight years, winning the championship, before I decided to change to prototype racing and raced for Porsche.

How did you end up with a seat at Ferrari?

My road to representing Ferrari has been quite up and down, like every driver in the world. I was racing a championship of prototypes in the U.S. They needed a Latin image of a Spanish driver, a Mexi-

can driver, a Brazilian driver. Anything that would bring them into the Latin market. So they talked to a couple of drivers, and I was among them. They saw my C.V., and they thought that I was the best fit for their project. I started racing for them in 2015, and I got third place in the championship without knowing any of the racetracks, and without knowing the car: it was a new car. Then, in 2016, we won the championship.

What makes a Ferrari racing team special?

The best thing for me with Ferrari is the professionalism. I've raced for so many teams, and I have never seen so many professional members. Because, for example, we have a psychologist, we have a nutritionist, we have a personal trainer. And they're always present. They're always there. They're always checking up. They're always making sure that the drivers are in top shape mentally and physically. And another thing that I've encountered with Ferrari is that they're always pushing and bringing the limits out of you.

Racing for Ferrari is quite a journey, because they're always asking the best of you. They're very strict, and they're very focused on how they do, and they have racing in their blood. So they're never, ever going to let the drivers down or the fans. They always bring out the best people. If there's anything that the team or driver needs, they'll definitely bring the top engineer in the world, and if there's any issue with the car, of course, they're always trying to improve and get more speed out of the car. So if there's an issue with the brakes and we need to try a new material, we will. They're not afraid of trying anything, and that's one of the things that makes me happy to be a part of this brand.

What's next?

Now, I'm very fortunate to have been hired by Ferrari, but my contract finishes next year and I don't know. I think they're very happy with the results—winning the championship in 2016 and winning a championship in 2018 again. Beyond that, next year I'd like to try—I think I'm already on the list—the 24 Hours of Le Mans. And possibly rallycross of some kind: that global racing inside of a stadium. It looks like fun. —KG

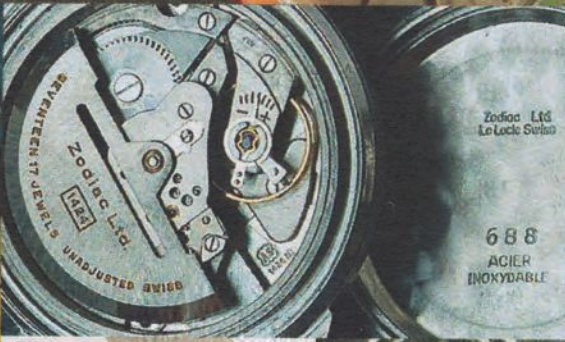


Automatic

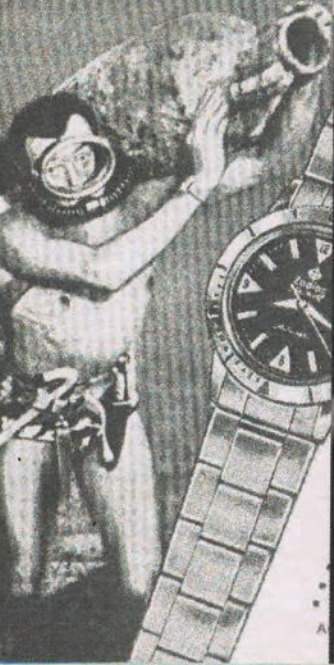
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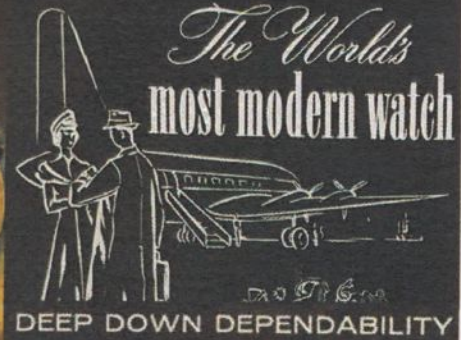
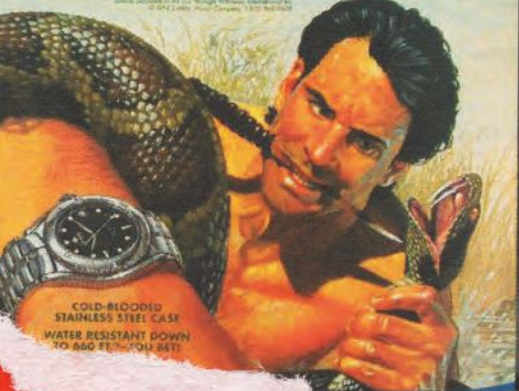
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ADVENTURE

OH, MANN

Adventure and ocean photographer Andy Mann is putting the farthest reaches of Earth on the map with his jaw-dropping images

Text by KEITH GORDON *Photographed by* ANDY MANN

At its best, photography allows the artist to transport his audience to wherever he can carry his camera. Some destinations are so remote, or so dangerous, that photography is perhaps the only medium through which others can learn about those places and experience them vicariously. This is why the world needs people like Andy Mann. Scratch that: The world needs Andy Mann. If some people go to extremes to get the perfect shot, Mann seems to go beyond them.

Growing up in rural Virginia, the 38-year-old Mann didn't find his calling until 2003, when he moved to Colorado and discovered rock climbing. He began hanging out with now-famous adventure photographers like Keith Ladzinski and Cory Richards, and the group sustained its mountain-based habits by selling photos to niche magazines, and eventually to *National Geographic*. "It was a tool to not only tell the stories of what I was doing but be able to fund the passion, to just stay on the road," he explains to *Maxim*.

Stay on the road he did, as he spent the next decade traveling the world, photographing some of the most challenging walls in climbing. As big companies like the North Face and Red Bull began pouring money into outdoor adventure campaigns, Mann knew he had the skill set to balance his art with commerce. "I've always had a knack for pitching and working with brands to create a campaign around authentic expedition storytelling," he says. "I think that's what brands want, but it's also the hardest thing to create."

Mann's work is, in fact, as logistically challenging as it is authentic. "I go to Greenland to do a climbing expedition every other year, because it takes literally two years to even go there and get to hire Inuit hunters to do drops for you in the winter. So the logistics are crazy, but the further out it is, the more interested I am in documenting it."

"For me, as far as what I'm looking for, it's still real moments. The better you are as a photographer, the easier it is to simulate moments. But those don't interest me. I'm looking for real, authentic moments, and that's why I go out for a month or two at a time, or I'm on the ocean for a hundred days a year. I'm looking for the same thing with wildlife, too: something that's special and unique that's not an image that you could just go get without either a ton of time and patience or incredible luck."

And at the moment, Mann seems to be the photographer both audiences and brands are looking for. He recently became an official ambassador for Zodiac watches, but as is the norm with him, it began as a partnership and not a gig. He already knew some of the Zodiac team from a previous commercial project, and when the first campaign for the brand's impressive Super Sea Wolf timepiece was



decided as an open-water diving shoot with oceanic whitetip sharks, it seemed like a perfect match. It was a show of trust from both sides, as Mann recalls. "[Zodiac] took a huge leap of faith to just say, 'All right, we'll book the flights and then let the magic happen.'" As for Andy, he took a different kind of leap. "The oceanic whitetip is not a shark people typically free-dive with, or you can get in the water with, because they're considered one of the most dangerous," Mann explains.

While he's been diving with 50 bull sharks in Fiji, shot many of the hardest rock climbs, and had a *Moby-Dick*-esque, terror-inducing experience with a pod of massive sperm whales surrounding him off the Azores in the Atlantic, Mann also finds great risk in the human realm. "I was on assignment for *National Geographic* in Russia, and we were diving under an iceberg when it flipped and almost took the whole team down with it. Then we got back to port and were taken ransom [by the



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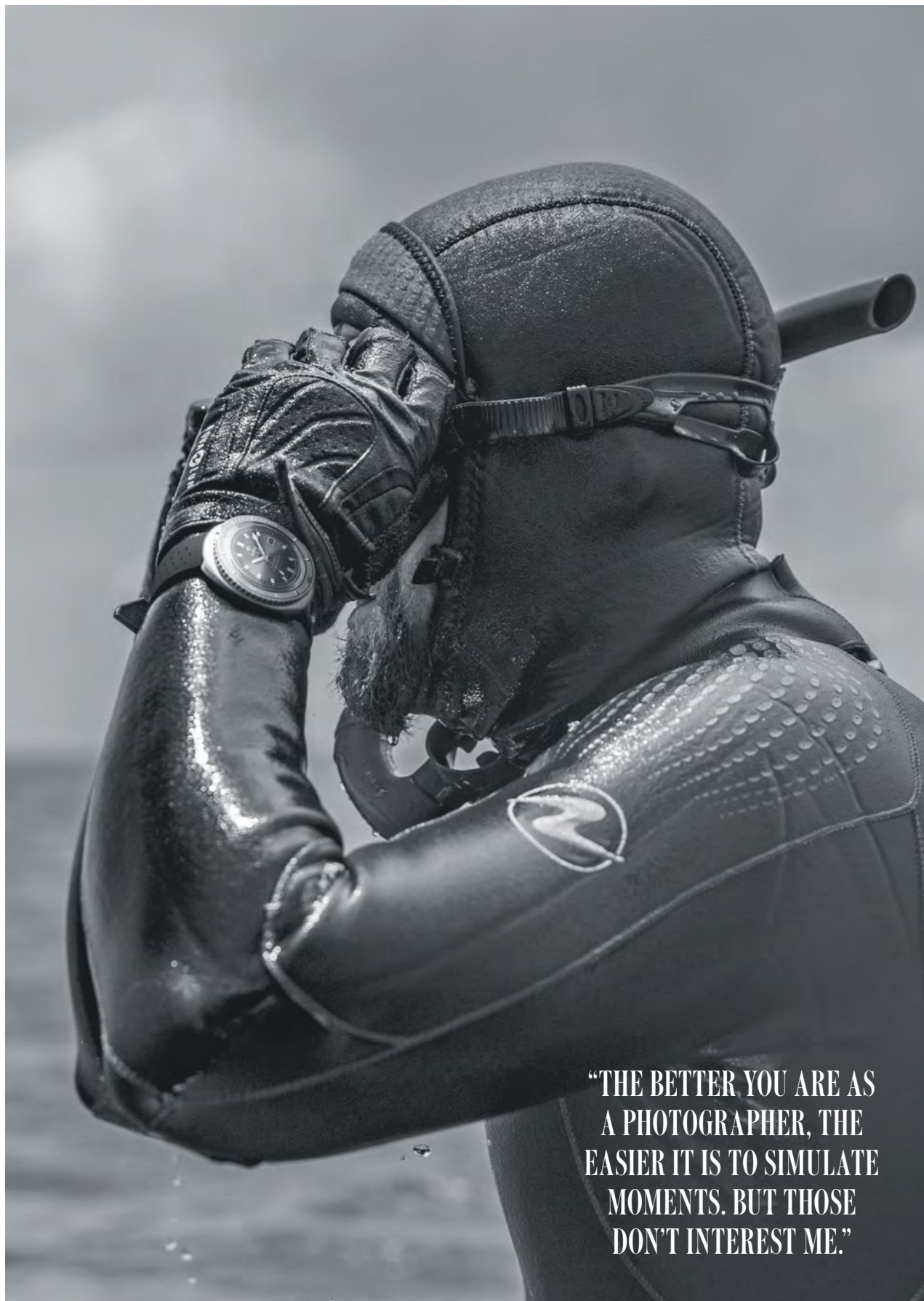
Russian mob]. Right on the dock: taken away! Then [they] negotiated my release. I thought, *Jeez, what have I gotten myself into? It's safer in the mountains!*"

Like his fellow adventure and ocean photographers, Mann takes a calculated approach to risks, which he believes keeps him from crossing the line from risky to unwise. But the backbone of his motivation is the meaning he ascribes to his work. "I want my work to serve a purpose. And so I align myself with scientists and marine biologists...and they come to me with these great ideas, so that gives me access. It's a place that needs imagery, and these scientists need the assets to communicate the change of policy. But it also gives my work purpose."

Another prime motivator is the opportunity to break new ground. "Working with athletes that are doing something for the first time, or going to a place that's never been climbed, or a place where people have never been, period," Mann explains. "There's a lot of virgin earth out there, places people have never been, so that's who I'm aligning with on either side of that coin. Like the scientists, they're giving me access to what I need."

Andy Mann doesn't appear to need all that much, it turns out. Give the man a camera, a plane ticket to somewhere remote, and enough support to keep him alive in the extreme places he ventures to and he's likely to return not only with a collection of beautiful images but purposeful shots unlike any we have seen before.





**"THE BETTER YOU ARE AS
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EASIER IT IS TO SIMULATE
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BULL MARKET

How Austrian Dietrich Mateschitz turned an energy drink into an empire

Dietrich Mateschitz was just another businessman visiting Thailand in the early 1980s, trying to expand the market for his company, the consumer goods firm Blendax, as its marketing director. So it hardly seemed meaningful when the tired traveler popped open a small bottle of a syrupy concoction popular with Thailand's truck drivers and blue-collar workers. The drink, called Krating Daeng (Thai for *red bull*), gave Mateschitz not only the spark of energy he was looking for but a spark of inspiration. And where some might have seen opportunity, the entrepreneurial Austrian saw something more: the seeds of an empire.

Dietrich Mateschitz was born in Austria in 1944 to parents of Croatian ancestry. A late bloomer professionally, it took him a decade to finish his degree before he began working for a number of consumer product corporations in sales and marketing positions. It was during one of these stints that Mateschitz found himself in Thailand. He had previously noticed the existing market for energy drinks, which were popular in a few Asian countries. Soon Mateschitz was reaching out to Chalco Yoovidhya, the Thai businessman who owned Krating Daeng (one of the most popular products in Thailand), and the two formed a partnership that would become the basis for the eventual Red Bull corporation. The two men each

Text by KEITH GORDON *Photographed by* MANFRED KLIMEK



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took 49 percent of the new company, with Yoovidhya's son Chalerm holding the remaining 2 percent.

Flash forward a few years to 1987, when their new product, a larger, carbonated, and eminently more drinkable version of the original recipe called Red Bull, was introduced in Mateschitz's home country of Austria. After a lot of work by Mateschitz to build the brand there, and eventually in Hungary and the U.K., business started to take off, quickly spreading across borders and eventually continents. The blue and silver cans are now available in 171 countries worldwide. But while the beverage itself has proven immensely popular (more than 68 billion cans have been consumed since the launch, with more than 6.3 billion sold in 2017 alone), what turned a beverage company into an energy drink imperium was Mateschitz's marketing genius.

Dietrich Mateschitz himself is a private man who rarely gives interviews or makes public appearances. Estimated to be worth more than \$25 billion, according to *Forbes*, he spends much of his time in Austria or on his private island in Fiji, where he oversees his empire, putting in the occasional appearance to support his Formula 1 team or the Red Bull foundation Wings for Life, a not-for-profit dedicated to spinal cord research. Mateschitz helped start the foundation after an accident left the son of his friend, motocross world champion Heinz Kinigadner, a tetraplegic. The organization has raised and spent millions of dollars bringing the top minds in the field together in the search for a cure to spinal injuries. Yet as off the grid as Mateschitz may be, the same cannot be said for his company.

Even those who have never taken a sip of Red Bull know the name and the product, thanks to the brand's immense marketing initiatives. Nearly every area of entertainment, from sports and adventure to music and art, has been supported by Red Bull's marketing budget, often in the form of athlete and artist sponsorship across an impossibly diverse spectrum, from prima ballerinas and break-dancers to NBA all-stars like Blake Griffin. Some billionaires buy a sports team, but Mateschitz's company owns many, in multiple sports and across the globe, from New York to Leipzig, with the crowning jewel likely being the multiple-title-winning Red Bull Formula 1 racing team.

Millions more are spent on action and adventure buzz, including the likes of motor racing and aerial racing, cliff diving and downhill, full-contact ice racing. Red Bull spends big and draws eyeballs with events both serious—like Felix Baumgartner's record-setting skydive from the edge of space—and humorous, such as Flugtag, an event where costumed contestants launch homemade

flying crafts off a pier into the water below, and the splash of these IRL events is magnified over digital media.

But Red Bull's company-sponsored events are hardly spectator sports. The company turns them into fully built-out, festival-like parties that offer fun and excitement—brand engagement—for everyone, even if the main event itself isn't your thing. When Red Bull Air Race took over San Diego and its harbor last year with its collection of the world's best racing pilots, the entire city was involved, as if San Diego had become the City of Red Bull, with flags, banners, and coolers of cold Red Bull placed strategically throughout for the taking.

Another of Mateschitz's savvy strategies to earn the company cachet was to put eco-friendly policies and procedures in place at Red Bull, with special attention given to the distribution system. The company has managed to transport its signature cans to the farthest corners of the globe efficiently by designing them to minimize shipping space, and for environmental reasons, the company does its best to ship its product via train or ship, avoiding pollution-causing trucks except when absolutely necessary.

Yet contrary to common sense, the company's expansive global campaign wasn't initiated after Red Bull's ascension, but was launched early on to drive that success. It began with the sponsorship of the 1988 Dolomitenmann, an Austrian cross-country race involving climbing, paragliding, kayaking, and mountain biking—activities Red Bull still sponsors—that's a perfect example of the kind of outside-the-box happenings Mateschitz and his marketing team would target. And while millions of people know the Red Bull Formula 1 team and its lead driver,

Max Verstappen, the racing connections are hardly new. They originated in 1989, when the company partnered with F1 driver Gerhard Berger to promote the name.

Today it's hard to find a motorized vehicle of any kind, or a human being attempting to defy gravity, that isn't represented by Red Bull. Walk into any store in the 50 states, or practically any convenience store, grocery, or gas station in the countries where Red Bull is sold, and you're likely to find the instantly recognizable can bearing two sparring red steers. And perhaps that's the greatest genius of Dietrich Mateschitz: Not only was he able to create a market where previously none existed but he has been able to expand that market globally with his sheer marketing brilliance. Thirty-one years after founding Red Bull, Mateschitz has taken his creation to unimaginable heights.

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RED BULL.**



The Red Bull Douglas DC-6B in Salzburg, Austria, after a Red Bull Racing flight in 2016

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MAXIM COVER GIRL
CANADA





NORTHERN BEAUTY

Presenting the winner of the Maxim Cover Girl Canada contest

Text by KEITH GORDON

Photographed by DARYL CROFT

Brooke Chanel Glasgow, winner of the 2018 Maxim Cover Girl Canada contest, has a modeling name and the looks to match, but even she wasn't convinced she could emerge triumphant in such a fierce competition. In fact, entering the contest wasn't even her idea to begin with. "It's funny, because I actually had no idea this contest was a thing," she explains. "My cousin showed me and told me I should enter the contest, and I was all for it." Glasgow clearly had what it takes to compete for the cover shoot, but she had her doubts. "I honestly didn't think I had what it takes to win; I was up against such beautiful women. I was taken aback when I saw that I had won, but so thrilled and excited! Everyone is super-happy for me on my win."

Glasgow comes from Fort McMurray, Alberta, where she works as a barber while spending as much time as possible with her daughter, preferably at the arcade. She's also artistically gifted, and loves to draw and paint—and be photographed as well. As for the stunner from the Great White North, she has seemingly unending possibilities for what she might want to pursue next. Glasgow explains that her dream job "would have to be something where I can use my creative abilities, whether it be music, photography, or creating art. And of course," she adds, "modeling is on that list too."

MAXIM COVER GIRL
CANADA

TORONTO STAR

*Maxim Cover Girl Canada runner-up Kallie Knight
on surpassing one's goals*

Text by KEITH GORDON

Photographed by DAVE LAUS



Kallie Knight, the runner-up of the 2018 Maxim Cover Girl Canada contest, upholds the stereotype of the friendly, humble Canadian. In fact, despite rolling her way to second place and national renown as the contest grew and focused on her and the top contestants, the 25-year-old from a small town north of Toronto had much lower goals when she first signed up for the contest. Knight explains, "When I started the contest I had a goal to make the top ten in my group. I focused very hard on this contest and devoted time every day to reminding my friends and family to vote for me. When I surpassed my original goal, the goal changed. Next it was the top

five in my group, then the top of my group, and lastly I was aiming for top five of the entire contest. When I found out I would have a spread in the magazine, I was ecstatic! Words cannot describe the entire experience."

It's not easy finishing in the top two of a national contest, but making it even more challenging for Knight was the timing. She had given birth to her second child around seven months earlier, and she admits that even putting herself in the contest was a leap of faith, but one she hopes will inspire others. Knight concludes, "I want to make a big impact in the modeling world. I want to empower mothers and women of all types to go after their goals."

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The Gran Kiosko, a majestic gazebo in the lemon groves around Mundo Cuervo's Hacienda el Centenario event space

COVER

Jacket, GUESS (\$98); guess.com. *Jeans*, CHROME HEARTS (price upon request); *earrings*, BONHEUR JEWELRY (\$119).

UNIQUE POSSESSIONS

P.14: *Motorcycle*, RICK'S MOTORCYCLES (price upon request); ricks-motorcycles.com/en. P.16: *Shoes*, FRATELLI ROSSETTI (price upon request); fratellirossetti.com. P.17: *Watch*, ATELIERS DEMONACO (price upon request); ateliers-demonaco.com. P.18: *Chair* (price upon request), *Siren speakers* (price upon request), and *turntable* (price upon request), METAXAS & SINS; metaxas.com.

CHASE CARTER

P.32: *Earrings*, BONHEUR JEWELRY (\$228); bonheurjewelry.com. P.33: *Earrings*, BONHEUR JEWELRY (\$119); bonheurjewelry.com. P.35: *Denim bolero*, DIESEL (\$228); diesel.com. *Sequined boots*, VIVETTA (price upon request); vivetta.it. *Panty*, COSABELLA (\$25); cosabella.com. *Necklace*, BONHEUR JEWELRY (\$348); bonheurjewelry.com. *Earrings*, BONHEUR JEWELRY (\$119); bonheurjewelry.com. *Bracelet*, BONHEUR JEWELRY (\$795);

bonheurjewelry.com. P.36: *Silk jacquard jacket*, VERSACE (\$2,295); versace.com. *Bodysuit*, BLUEBELLA (\$64); bluebella.us. *Heeled sandals*, VERSACE (\$995); versace.com. *Stockings*, WOLFORD (\$47); wolffordshop.com. *Ring*, BONHEUR JEWELRY (\$289); bonheurjewelry.com. *Earrings*, BONHEUR JEWELRY (\$228); bonheurjewelry.com. *Bracelet*, BONHEUR JEWELRY (\$795); bonheurjewelry.com. P.37: *Sweater*, DIESEL (\$298); diesel.com. *Boots*, GIUSEPPE ZANOTTI (\$2,495); giuseppezanotti.com. *Earrings*, ERICKSON BEAMON (\$311); ericksonbeamonshop.com. *Panty*, AGENT PROVOCATEUR (\$115); agentprovocateur.com. P.38: *Shirt*, GIANFRANCO FERRE (price upon request); gianfrancoferre.com. *Hat*, EUGENIA KIM (\$495); eugeniakim.com. P.40: *Jeans and belt*, CHROME HEARTS (price upon request); chromehearts.com. *Earrings*, JENNIFER FISHER (\$1,050); jenniferfisherjewelry.com. P.41: *Bra*, AGENT PROVOCATEUR (\$165); agentprovocateur.com. *Jeans and belt*, CHROME HEARTS (price upon request); chromehearts.com. *Sunglasses*, RETROSUPERFUTURE (\$260); retrosuperfuture.com. *Earrings*, JENNIFER FISHER (\$1,050); jenniferfisherjewelry.com.

MAXIM®

MAXIM (ISSN 1092-9789) Nov/Dec Issue, Volume 22, Number 6 is published bimonthly in Jan/Feb, Mar/Apr, May/Jun, Jul/Aug, Sep/Oct, and Nov/Dec by Maxim Inc., 121 West 36th Street #327, New York, NY 10018. One-year subscription rates: for U.S., \$24.97; for Canada, \$34.97; for all other countries, \$54.97 in prepaid U.S. funds. Canadian GST Registration #867774580, Publications Agreement number 40031590. Periodicals postage paid at New York, NY, and at additional mailing offices. POSTMASTER: Send change of address to: Maxim, P.O. Box 420235, Palm Coast, FL 32142-0235. Return undeliverable Canadian addresses to P.O. Box 503, RPO West Beaver Creek, Richmond Hill, ON L4B 4R6. We sometimes make our subscriber list available to companies that sell goods and services by mail that we believe would interest our readers. For subscriptions, address changes, adjustments, or back issue inquiries, or if you would rather not receive third-party mailings, please visit us at Maxim.com/customerservice or write to Maxim, P.O. Box 420235, Palm Coast, FL 32142-0235, or call 386-447-6312. Copyright © 2018 Maxim Media Inc. MAXIM® is a registered trademark owned by Maxim Media Inc. All rights reserved.



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